B.F.I. 1912 Ha

THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notes on Current Topics.

In view of the weather prevailing at the time of writing, there is a grim humour in the statement, heard on various sides, that the off season is in progress. "Now that summer is here," said the manager of a certain firm recently, sneezing violently as he spoke, and keeping his hands on a radiator, "people want to be out in the open, on the river, and all that, and can't trouble about indoor entertainments." And he proceeded to ask if he could lend an umbrella or mackintosh to protect me on my way back to the office. There are certainly none of the features of summer obvious yet, though the ill effects of the season, in a slight falling off in trade, are noticeable in most quarters. At the same time, the number of films issued is well up to the average in almost every case, and though one suspects that the very best films are being kept in reserve, those published reach a high standard.

I gather that the winter just past has been by far the most prosperous yet experienced, for a larger English trade was accompanied by a big increase in shipments abroad, America in particular showing a marked partiality for English goods. Many of the orders received from the States are for a number of copies which could never be disposed of at home, for—alas that it must be said—England is woefully small in a kinematograph sense. It is remarkable that it should be so when one remembers the high standard of its other entertainments, and the advantages it has had with "living pictures," but there is no getting over the fact. There are happily signs that capital is being invested more widely in the exhibiting side of the business, and doubtless the reproach will shortly be removed.

A Burning Question.

You cannot speak to a member of the trade to-day without the subject of piracy cropping up. Some firms suffer more than others, by the attentions of the particularly obnoxious form of blood-sucker peculiar to the film trade, but all have had grounds for complaint at one time or another, and one is amazed at the patience with which they see their best ideas appropriated by firms who apparently have none of their own to work on. The writer has many times asked why steps are not taken to stop so flagrant an abuse, but the answer is always the same—inadequate laws make such a step fruitless. The suffering firm is even denied the satisfaction of drawing the attention of his customers to the theft in his advertisements, for the law of libel is an even more amazing thing than that relating to copyright. Every trade has its parasite, but I doubt if a more contemptible variety could be discovered in any to beat the gentry who flourish on other people's brains in this manner. Yet the fact remains that what law there is, is on their side.

Piracy to-day reaches the level of

A Fine Art.

The pirate would not condescend to the crude method of copying the actual film. Even our copyright law would not allow of that. Instead, when a good film is put out, he makes it his business to see a copy at once. Then he brings his critical faculty to bear on the matter. This scene is good, he reflects, but it might be strengthened in certain particulars—that would be improved by shortening—another by the introduction of other characters—and so on, with the consequence that the pirated film is very often an appreciable improvement on the original. When on top of this it is put on the market in certain countries before that of the manufacturer responsible for the idea, one can allow the latter a pretty considerable latitude in the use of strong language, for strong language is the only relief he seems likely to get. I have recently tried to discover if any possible method of registering a film would be an effective bar against copying. The result of my investigations points to the fact that at one time or another every one has been tried. One can copyright a subject, and spoil the game of the un-enterprising man who merely duplicates, but the really formidable personage is untouched. As a member of the trade put it, "There is

No Copyright in Nature

—you may photograph a particular spot or person, and by copyrighting the print, make it impossible for anyone to reproduce it without your permission, but you cannot prevent a rival taking a view of the same person or thing." It is also said to be impossible to secure the "dramatic rights" of the subject with any good results; for the pirate may modify certain incidents and get round the law. In short, a new law, expressly relating to kinematograph subjects, is required, for none of the provisions in the usual copyright regulations are applicable to the peculiar circumstances of the living picture film, which is at once a photograph and, in a sense, a stage play. A short clause in the next Bill would serve the purpose, and, as copyright in one shape or another seems always to be before the House of Commons, there would seem to be no harm at least in formulating a proposal in this direction and endeavouring to secure its introduction in the House. I gather that it is possible to secure rights for a ballet, and, indeed, believe that the Alhambra and Empire productions are duly protected. Inasmuch as a ballet resembles a film, in that it is enacted in dumb show, it follows that it is possible to secure dramatic rights without registering words—though the impossibility of this has been alleged as an objection. Moreover, it is highly probable that any kinematograph firm producing an imitation of any of the ballets in question would find itself quickly brought to book. If this is so, I am unable to see why, by registering their subjects in the same way as ballets, the makers should not obtain the much desired protection. The fact remains, however, that this step has not been taken, and as it must certainly have occurred to the makers, it must be impracticable for some reason or other. There can, however, be no doubt that an amendment of the law in this direction would go far to meet the difficulty. In view of the simplicity with which incidents can be modified, it is desirable that any law should leave it largely to the discretion of the presiding judge to decide whether a film is, or is not, a copy of another. In view of the

Huge Proportions of the Evil,

no harm can be done in drawing attention to the matter. I do not pretend to write as a specialist, and should be indebted to any reader who has a scheme, if he would send it along for publication. It is a pretty bad state of affairs which makes it necessary for a prominent firm to advertise that a competitor has "taken to copying our subjects wholesale," though the truth of the allegation is generally admitted, and any movement deserves the support of the makers as a body. Although the depredations seem recently to be confined mainly to two of their number, every one has been bitten once or twice, and will probably suffer again in the future. Why not a committee of members of the leading houses for the purpose of studying ways and means to secure adequate protection of subjects?

Is Taste Improving?

A notable feature of the film trade to-day would seem to be an increased demand for panorama "railway runs" and photographs of natural scenes, as distinct from story films. There has been a feeling among buyers that though the former invariably appealed most strongly to them personally, the public would not appreciate anything but "comics." Inasmuch as the showman and exhibitor are in the best position to guage the public taste, there must have been something in the idea, but recent events go to show either that the public taste was misjudged or that it is improving—or at any rate becoming modified, for panoramas are now frequently asked for, and very often preferred to the best comic. It would be a good thing if this better class of subject could figure more prominently on music hall bills. It need not displace the "comic," but it would provide an

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THE STOLEN PIG.

Copyright 1907 by the Vitagraph Co. of America

A New, Novel & Original Comic.

An old darkey steals a pig—Pig escapes out of bag—Farmer chases darkey—Darkey chases pig—Lots of screaming fun—Darkey gets home, puts pig in cradle and is calmly "rocking the baby to sleep" when the pursuers arrive. Not being able to find the pig, they go away, and Rastus and his mammy have plenty of young tender pork to eat.

Length 450 feet.

Another Splendid Story Picture.

THE

PIRATES' TREASURE

A Sailor's Love Story.

Copyright 1907 by the Vitagraph Co. of America

The sailor boy and his sweetheart meet at their trysting place. The betrothal. Girl's father forbids the marriage and locks her in her room She escapes and runs away with her sailor boy. The marriage. Two years later. In poverty. The sailor's dream of Captain Kidd. Search for and discovery of the treasure. Reconciliation with father and happy ending. A novel and charming subject.

Length 800 feet.

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The Servant Girl Problem ...	800	Troubles of a Hobo	245	Pals, or My Friend the Dummy	670
License No. 13; or The Hoodoo Automobile	750	Man Wanted	300	The Indian's Revenge	795
		Please Help the Blind	460	A Race for a Wife	850
Sherlock Holmes; or Held for Ransom	725	Funny Faces	230	Mother-in-law	620
Black and White	470	Flags and Faces of all Races ...	365	The Automobile Thieves ...	955
The Escape from Sing-Sing ...	775	The Modern Oliver Twist ...	800	And the Villain Still Pursued Her	800
Burglar Bill	210	Man with the Ladder and the Hose	475	A Midwinter Night's Dream ...	600
Moving Day	790	Nobody Works like Father ...	690	Foul Play	875
The Newsboy	785	Oh! that Limburger	600	The Mechanical Statue ...	480
The Green Goods Man... ...	730	Love versus Title	720	The Bad Man	660
Monsieur Beaucaire	615	The Prospectors	770	Fun in a Fotograf Gallery ...	785
Post no Bills	485	All Aboard	485	The Haunted Hotel	500
Lost Collar Button	430	The Jail Bird	610	The Spy	485
Ostrich Farm at Pasadena ...	200	'Frisco Earthquake (sold in any length)	1500	A Curious Dream	300
Pigeon Farm near Los Angeles	200			The Belle of the Ball	475
Horseback Trip Over the Rockies	440	The Snap-Shot Fiend	610	Retribution	770
A Strenuous Wedding	410	The Acrobatic Burglars ..	660	Amateur Night	390
Stop Thief	277	The 100-to-1 Shot	40	The Hero	250

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agreeable contrast, besides attracting the better class section of the audience, whose tastes are frequently ignored in favour of those of the more obtrusive gallery.

SOME GOOD EXHIBITIONS.

To state that people will not come to see any class of film but the comic is to make a statement which will not bear investigation, for two of the most successful shows in London —West's "Navy and Army," and "Hales' Tours" employ mainly other subjects—the latter never showing a plot subject. If people like these shows, and there is abundant evidence that they most heartily do, they will go to see similar subjects at the music hall, and perhaps visit the hall solely for the pictures. The emphasising of the latter point of view might lead to more varied film programs being asked for by managers with an eye on the receipts. It does not seem to be at all generally realized that there is

A KINEMATOGRAPH PUBLIC

in the same sense as there is a Harry Lauder public and a Marie Lloyd public. Many people will go to any halls in which either of these "stars" are appearing. Similarly there are people who make it a point to visit every living picture exhibition open to them, and this class is growing in numbers. Some day music hall managers will awake to the fact that it is worth cultivating, and exhibitors may then get a fair price for their show, operators an equitable salary, and the manufacturers a market for their good "picture" films, which at the present time sell best in countries with more enterprising managers, and a public more discriminative than that which fills our music halls. It is undoubted that given a market, films of the class I have been writing about would be produced in increasing numbers. Every maker has them on his list as it is, but there is not the encouragement to make a strong feature of them present in the case of a really good "story" subject, which sells like hot cakes directly it is put on the market. The pre-eminence of the story film, at all events so far as the music hall is concerned, is however probably established, and when one film only is shown that one will in almost every case be a subject of this class, so that the argument in favour of the "picture" film is also an argument for the lengthening of the film program; and as this is a subject on which I have decided views, I must return to it at length on another occasion.

A Candid Criticism of the Operators' Association.

FROM A CORRESPONDENT.

[*The following forms part of a letter received recently and on the principle that both sides of every question should be brought out, we have obtained the writer's permission to publish it. We need hardly say that we do not share his opinions, which we hope to answer in a subsequent issue. Meanwhile, further expressions of opinions will be welcomed and published if they bring up any new points.*]

RECENT discussions of ways and means in connection with the improvement of the operators' conditions of work have revealed to me several noticeably weak places in their armour and I think no harm would be done in pointing them out, as there seems a tendency to cocksuredness which will very likely end in disaster for the B.O.A.

The first lesson I think the latter has to learn is just this, that it must modify its demands if it is going to do any good. I am not a member, but I gather that it suggests a minimum salary of 35/- a week among other things, and I say at once that this is by far too ambitious, particularly when one remembers that for this sum only two hours attendance at the hall will be required at the outside, and seldom more than an hour's actual operating.

Then I would like to know, why this animosity against the electrician who also acts as operator for an extra five or ten shillings per week in his salary? If he is an efficient operator, why shouldn't he make a little extra money? It is absurd to suppose that because a man does other work, he cannot work a kinematograph satisfactorily. Everyone knows (though they do not always care to admit it) that any person of average intelligence can learn to operate a machine in a week or so, with perfect safety.

I should like to ask you, Mr. Editor, and the B.O.A officials as well, whether they, if they were employers, would pay 35/- a week for a man to be idle the greater part of his time, when they might get the work equally well done for 10/-? It is absurd to suppose that any business man would do such a thing and the minimum wage idea amounts to this—that the B.O.A. are trying to put a fictitious price on the operators' work far above its market value, but they will find out that the law of supply and demand will soon reduce these swollen figures to a proper level, even should they secure their introduction, which I doubt.

Why do operators look upon themselves and their work as of such importance? Operating is important in a sense, but does it call for so much genius, that the operator must spend the whole day in thinking how he is to run his show at night? Probably I shall have a host of indignant B.O.A's replying that I am misrepresenting their position, but this is what their avowed antagonism to operators who do other work amounts to.

I do not want anyone to run away with the idea that I am opposed to the Operators' Union. I know many shows are execrable and some operators incompetent, but it puts my back up as an "electrician operator' (now the truth is out) to hear so much said against "half timers"—your phrase, Mr. Editor, I think. Let us be fair to all classes and throw over the idea that the operator is a superior person who loses caste by doing other work. Judge all by their shows and by that alone and leave the matter of salary to be arranged between the operator and his employer. I write this, as one who is in receipt of 10/- per week for operating and is not ashamed of the fact. I maintain my show is as good as that given by any 35/- a week man, and that while that it is so any attempts to push me out would be unjust.

So far, I have dealt only with the question of music hall operators, because that is the work I am doing at present. I admit, however, that in the case of operators for showmen and at exhibitions, where the work is practically all day, the circumstances are different. Possibly a minimum wage could be introduced for this class of work, as it occupies a man's *whole time* and personally, I should willingly abide by any such standard if I were trying for an operator's job with concerns of this class. But where living pictures are only a small part of the program, circumstances are different. There are many like myself who will join the B.O.A. if we are not asked to subscribe to a minimum wage clause and perhaps one of the body will enlighten us as to the real policy on this matter.

Helps and Hints.

Under this head we shall endeavour to give useful hints and recipes which should be of value to the practical man. This week, by request, we deal more particularly with Slides and the Optical Lantern. Next week we shall devote this space to Films and their care, following later with projectors, cameras, focussing, etc. Any knotty problems or questions will be dealt with in this column if sent to the Editor, Tottenham Street, W.

Slide Making by Contact If you use an ordinary printing frame in which to make your lantern slides, see that the springs are not too strong. A lantern plate, it should be remembered, is much thinner than an ordinary negative, and is therefore liable to be cracked. It is also most important to see that no grit lies between negative and lantern plate. This is often the cause of breakage, and permanent injury to the negative.

Quick Drying Slides Many workers use methylated spirits when they wish to dry a lantern plate quickly; but this often leaves a mark on the picture. A better plan is to use spirits of wine, or absolute alcohol for the purpose. It has also been highly recommended that the wet slide should be put into one part of formalin to four parts of water for a minute or two, and then placed in boiling water for a few moments. The slide is then picked up and stood up in a rack in a current of warm air, and it will speedily dry. The rack may be put on the kitchen range without fear of melting the gelatine.

Two Small Pointers In choosing a lantern it is well to have one which permits a current of air passing between condenser and slide, as under these circumstances the slide is less likely to sweat. For the same reason, it is preferable to have your exhibition slides in a box with grooves; and not have them packed solid, as this latter arrangement prevents air from reaching them, and when taken from such a pack they are generally cold and will sweat immediately on being placed in the lantern.

Making the most of Slides Always arrange for a dark interval of a few moments' duration, before projecting a slide, as this precaution helps to make a brilliant display even from a rather dense slide. Never allow the screen to remain unoccupied and fully illuminated at the same time. The eye will become adapted to the amount of light coming from the screen, and will then find a difficulty to adjust itself to the lesser amount of light when the next slide is shown.

Condensers Cracking The cracking of condensers during an exhibition is generally caused by the expansion of the glass, and the mount fitting too tightly. A mount for condensers should be large enough to permit the glass to shake about when out of use, without being so large as to allow the lenses to drop out of place.

Quickly Made Announcements An easy way to make an impromptu announcement slide is to soot a clean glass over a candle or lamp; write the requisite wording with a stick or pencil, and then protect the sooted surface by putting a pair of rubber bands around two sides; place a second glass on top and put two other bands around the two glasses and at right angles to the other two bands. The glasses will thus be held together, with sooted surface between, but not touching.

Backing Slides It is necessary sometimes to back plates in taking subjects calculated otherwise to include halation; so it is that a lantern plate should sometimes be backed. The film on a lantern plate is very thin as a rule, and therefore permits of reflections from the glass side.

Substitute for Lime It is not generally known that a lump of chalk with a hole drilled through its centre, will answer the purpose of a lime for a short period in case one should run out of lime cylinders.

Angle of Screen The precise angle of a lantern screen is all important to best results. It should be exactly at right angles to the axis of the optical system.

Exhibition Stands Letters in which we are asked several questions likely to be of general interest come from correspondents who have taken up exhibiting living pictures in spare hours, with the idea, presumably, of adding to present income. We wish the enterprise all the success it deserves. The first question asked is, "What is a suitable stand for use during exhibitions? The stands we have seen listed do not appear to be at all suitable; could you tell us if a suitable stand is on the market. If there is not, could you give us hints as to the essential points and type, as we have thought of designing one for ourselves, especially with a view to being used in church pews?' Answer: We should think there are several makes of stands listed that would suit your purpose; but we do not undertake to recommend the apparatus of any particular firm advertising in our pages. It will probably help you when we say that having first fully taken into consideration the districts you are likely to visit with your shows, and what restrictions apply to such places, you may proceed to purchase, or design and construct, a stand that will not be prohibitive of use in such places, and which embody the following essentials: *rock steadiness*, so that at each turn of the handle the projected picture does not oscilate or rise and fall in a vertical direction; *adjustability* as to height and level.

Screens Question 2. "Screen: what is the most suitable size for ordinary work, and best material; should we have screen support or not; are suitable screens made by manufacturers?" Answer: Calico is generally used, and gives very good results. A silver surfaced screen as invented by Mr. J. Anderson, of Birmingham, gives the most brilliant pictures, as less light is absorbed but this screen has the disadvantage of being heavy and difficult to pack without damage. A sheet 18 ft. square would be large enough for your purpose. Most of the film makers supply screens to order, and the firm making a speciality of this line is Messrs. J. Avery & Co., of 81, Great Portland Street, London. With regard to the question of support. In most cases you will find that a bamboo rod carrying the top edge of the sheet, will suffice; and this has the advantage, not only of portability, but also of being easily raised or lowered to any level with a cord running over a pulley or

through a screw eyelet, which can easily be fastened to the ceiling or cross beam. Remember that to get the best results the plane of the screen should be at right angles to the optical axis of your projector. Eyelets screwed to the platform will enable you to make any adjustment in this direction.

Slides Question 3. The best firm for lantern slides? Answer: Consult our advertising pages and write for catalogues, using your own judgment.

Buying Films Question 4. "We think of purchasing 1,000 ft. of film and hiring any more that we may require. Could you suggest suitable subjects to make up about 1,000 ft; also the best place or paper in which to look out for second hand films, if you consider we should be able to buy such sufficiently good and so save money?" Answer: We can only advise you to select your subjects with due regard to the kind of audience before which you intend to exhibit. You will do well to patronise the firms selling subjects of a high moral tone, and this does not necessarily exclude those of a humorous character. You will find details of every current production in our pages from week to week; and as our review of the subjects are both unbiassed and comparatively exhaustive, you should have no trouble in making your choice.

Miscellaneous,

Films for Sale, Situations Vacant and Wanted, etc.

6d. per line. Three insertions at price of two.

SITUATIONS VACANT.

WANTED by a large Wholesale House a man to take the management of the Kinematograph department. Must have a thoroughly practical knowledge of everything connected with the Lantern and Kinematograph; also well up in the Film Hiring Trade. Only a smart business man required. State age, experience and salary required. Address BOX 10, KINEMATOGRAPH AND LANTERN WEEKLY, 9 Tottenham Street, London, W.

FILMS FOR SALE AND WANTED.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

WANTED second-hand Films of comic subjects. Must be in good condition suitable for seaside show work. State price, subject and condition, to A. Maxcliff, 12, St. Alban's Road, Highgate.

APPARATUS FOR SALE AND WANTED.

SANDERSON CAMERA with printing frames, chemicals, etc Cost over £7 Perfect condition. Will sell to first offer for £4. E. Yates, 6, Epple Road, Fulham, S.W.

GREAT BARGAIN.—Lecturer's Bi-annial Limelight Apparatus (almost new) Oxygen Cylinder and Accessories, in strong box £5 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Road, Boscombe.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories, Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

WANTED a second-hand living picture camera. Must be cheap.—J.D. Box 3 KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

SITUATIONS WANTED.

PUBLIC LECTURER requires services Operator and Lantern.—State terms, R. J., c/o KINEMATOGRAPH AND LANTERN WEEKLY 9-11 Tottenham Street W.

SLIDES WANTED.

COLOURED or photographic slides wanted to illustrate the following songs: To-morrow will be Friday, Simon the Cellarer, The Forge, Friar of Orders Grey, and The Bandolero. State number of slides and price to J. Dean, 40 Lady Margaret Road, Kentish Town.

Brevities.

Walter Tyler, Ltd. are exhibiting Lantern Slides and Kinematograph appliances at the Education Conference at Caxton Hall, Westminster.

The Lecturers of the Empire League had a busy time at the Empire Day celebration. Many of the lectures are illustrated and the demand was so great that in many cases orders could not be filled.

The Irish International Exhibitors did well in providing Kinematograph entertainments as part of the program. In fact it was one of the most popular branches of the Exhibition. The "Dreadnought" and "Premier" films of the Urban Company were much in request.

Society recognises the kinematograph as an after-dinner entertainer. M. & Mme. Vagliano gave a dinner at Hill Street, on Friday for Prince and Princess Christian and Princess Victoria, A number of Society men and women were present and after dinner they adjourned to the drawing room where a most successful living picture show was given.

Since Mr. Collier joined the firm, the Waltudaw Company have immensely increased their turnover, in the film sales department, and when the new theatre and factory is in working order, they will be in a still better position to develop their business as manufacturers. Besides the films of their own make they are agents for several Continental and American firms.

It is a good policy to check the length of subjects before paying for them, as a shortage of only a few feet mounts up if repeated on more than one occasion. To measure, however, a special apparatus is required, as those who have tried to do it with a foot rule have discovered. The Hepworth Company have a useful film measure in two models—one calibrated to 100 feet and the other to 50 metres at £2 16. 0. and £2 18. respectively.

We learn from a contemporary that a country Board of Guardians has authorized the expenditure of £5 for materials for building a kinematograph for the entertainment of inmates of the workhouse. The economical turn of mind evinced in the sum voted for this purpose, would seem to suggest that it will be a difficult matter to obtain films for the instrument when it is made. It would be both amusing and pathetic to see the look on the face of the Guardians when they discover that films are 4d. per foot.

Whitsun was cold and consequently the kinematograph shows at the holiday resorts reaped a rich harvest. At Dovercourt, Burton & Tindell's Alliance Bioscope Combine drew a large crowd to the Alexandra Hall. At Brighton, the Kinematograph Theatre and Mellisons Skating Rink was packed each time we looked in, and the exploits of the Near-sighted Cyclist showed how this film has caught on with the public. At Roker near Newcastle a picture hall has been erected on the lower promenade and success seems assured if the holiday can be taken as a criterion.

Sunday Kinematograph Banned. Application was recently made to the Blackpool magistrates for permission to give sacred concerts on Whit-Sunday and the following Sunday in the Coliseum. The applicant stated that the entertainment would consist of a kinematograph exhibition, with appropriate sacred music. Alderman Grime: I suppose if you have a shipwreck you will play or sing "Rocked in the cradle of the deep"?—(laughter.) The Chairman announced that the application could not be granted, but he might renew his application before a full bench of magistrates on June 24.

The St. Louis Animated Pictures paid a return visit to the Large Hall, Bristol for the Whitsuntide week, making an eight days' stay. The St. Louis Picture Company are up-to-date, for they showed a long special film of the progress of the Colonial Premiers through Bristol, and the places of interest visited by them and the local authorities on Wednesday last. The other films shown are:—"The Tunnel Workers," "The Runaway Van," "The Inexperienced Chauffeur," "Japanese Fun Industry," "Its never too late to mend," "Tomboys," "The Unfortunate Baby," "The Little Blind Girl." "Following in Father's Footsteps," and "The Policeman's little Run." The Chronophone introduced Gipsy Woolf singing "Navaho," Hamilton Hill singing "The Fireman," Dan Crowley's latest "They Can't Diddle Me," Mons. Girard, impersonator of animals, selections from "The Little Michus," "The Belle of Mayfair," "The Mikado," etc.

Telegrams—
"Chronophone, London."

Telephone—
2450 Gerrard.

The Gaumont Co.,

"CHRONO HOUSE,"

5 & 6, SHERWOOD ST., (Back of the County Fire Office.) PICCADILLY CIRCUS, LONDON, W.

Cinematographers by Royal Command.

The CHRONOPHONE now makes its 300th consecutive appearance at the London Hipprodrome, and is still as pleasing and as novel a turn as when it made its first performance.

Elge Films are advertised at 6d. per foot, less 33⅓ p. c.—4d. per foot. Elge Films are star-lined everywhere.

The Cripple Comes a Cropper.

A Continuous Rush of Merriment Right Through. Stops at No Junctions. A Top Liner at Express Speed, from Switch On to Switch Off.

The cripple on his weary way. Thirst and a drink from the cup of charity. Insolence. A sharp punishment. A push on the downward path. Can't stop; gaining speed with every inch; clearing obstructions; the swell; the policeman; the milk churns; the wheel barrow. Utterly unable to apply the brake regardless of danger signals. Down the stairway, over the precipice. Over the roof. Down the scaffolding. Nine lives. Military on the track; the ambush; tubs. The cripple can't stop. Tubs, soldiers, and cripple in the river. A watery grave, just escaped. A wet landing. The struggle amidst the coal. Away again. Caught at last. A noble ending to a gallant chase.

No. 1619. Length 335 ft. Price £5 11s. 8d. net.

Orange Peel.

A wicked and mischievous imp of a boy makes the best of an opportunity to help himself to a pocket full of oranges. He enjoys himself immensely as he walks along, casting the orange peel right and left along the path, sowing sorrow and destruction broadcast. One might think he was both ignorant and innocent of any evil intent, but the wicked look on his saucy face gives him away, while other poor and hapless victims suffer for his cunning.

No. w298. Length 245 ft. Price £4 1s. 8d. net.

Novice on Horseback.

The livery yard. The knowing groom. The Johnny. To hire a mount. The jibber and buck jumper. A leg up; on his back; away. The trouble begins. The bit between his teeth. Clinging for life and limb to the gee-gee's neck. The jibber bolts; a wild gallop. Collision. Thrown. The rider ridden and the driver driven. The return to the yard. Facts stronger than fiction.

No. 1628. Length 275 ft. Price £4 11s. 8d. net.

The Derby, 1907.

This, the greatest turf event of the year, and we can assure all that Gaumont's Derby Picture will be the greatest of Derby Pictures. We are making extensive preparations and arrangements for producing a picture which is to be

A WINNER.

Book early and secure *a place* for your order, otherwise *odds are heavy* that you'll be out of it.

Quarter Day.

A moonlight trip to Sloper's Island. Dodging the landlord. Caught. The landlord in pursuit. A capture for the time Have you seen the moving job? The four-wheel cab make use of while the captors are having a drink. Towed behind. In hot chase. A sharp retribution. Final.

No. 1617. Length 290 ft. Price £4 16s. 8d. net.

A Public Nuisance.

At the commencement there is much mirth in the game for the Public Nuisance, who for some peculiar reason born of a warped and narrow mind makes himself objectionable in every possible and conceivable way. The photographic party. The drawing-room, The dress circle. The travelling carriage. A rough ending and a fitting punishment.

No. 1614. Length 340 ft. Price £5 13s. 4d. net.

NEW CLARENDON FILM

Curing the Blind.

Unlooked for developments arise with an old man who is apparently blind. The serious part of the picture deals with the London traffic, the policeman and the blind man. The charity of tender hearts. The old man in his corner. Reading by touch the Holy Scriptures. Flora in a dilemma. Johnnie round the corner. No one in sight but the old blind man. Something undone. A convenient foot-rest. The blind man sees, so does Flora. Tableau.

No. C153. Length 215 ft. Price £3 11s. 8d. net.

London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio, U.S.A.

—THE—
Kinematograph & Lantern Weekly.
9 AND 11, TOTTENHAM STREET, LONDON, W.

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Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

MAY 30, 1907.

WE are glad to report the satisfactory progress of our journal in every sense of the word. What we most desired, namely a lively interest from our readers, is increasingly manifested by the number of letters coming to hand. It is evident that we have done the right thing in turning our monthly into a weekly publication, giving us, as it does, the means of keeping in constant touch with our readers.

Amongst the most interesting letters, we have one from Mr. Friése-Greene, inviting us to a practical demonstration of his kinematograph pictures in natural colours.

Readers who followed the evolution of living pictures from the primitive conception of the Zoetrope to the present high standard of the efficient apparatus, will know as well as we do, that it was Mr. Friése-Greene who invented the first machine in which the pictures were on a strip of film, for exhibiting the phenomenon of apparent life. Since that time the inventor has studied the subject unceasingly, and from its many viewpoints. His communication to the Bath Photographic Society in 1889 on "Colour, its study and relation to Photography" was and still remains a valuable contribution to the progress of the science involved. Needless to say, we have accepted an invitation to the "Natural Photograph" Studio in Brighton where we expect to witness the results of Mr. Greene's long experience and arduous labours extending over many years. We will report in full, at a very early date, the result of our visit, and are sanguine that we shall have something of great interest and of vital importance to say.

Have you had trouble in obtaining THE KINEMATOGRAPH & LANTERN WEEKLY? Several letters have reached our publishers from correspondents who have ordered weekly copies from their newsagents stating that they cannot be obtained from the newspaper trade. It is always the same with a "class" paper—unless pressure is put on the newsagent he will not trouble to supply it. The best way to make certain of a copy each week, directly the paper is published, is to send a subscription of 6/6. For this sum you are saved further trouble for twelve months. For the benefit of those who prefer to get their newsagent to supply them, we give the following list of names where copies can always be obtained:—

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BEARD, 10, Trafalgar Road, Old Kent Road, S.E.
SERVICE Co., 292, High Holborn, W.C.
UNDERWOOD & UNDERWOOD, 104, High Holborn, W.C.
BRITISH OXYGEN Co., Great Marlborough Street, Manchester.
PATHE FRERES, 31, Charing Cross Road, W.C.

No exhibit caused so much comment at the recent Travel Exhibition at the Horticultural Hall, Westminster, than that made by the committee for Sweden, who had not only provided a device symbolic of travel to decorate the vestibule, but installed in a room on the first floor kinematograph apparatus to show the attractions of Sweden, as a touring and sporting country. Exhibitions were given every half hour throughout the day, the number of scenes being so large that it would take six hours consecutive display to exhaust the films. They had been selected with excellent judgment and made a most striking and valuable example of the use living pictures could be put to to advertise the beauties of various countries.

It would be well if some of the popular holiday resorts in our country would follow this example and have slides and films made, which would be lent on hire or used to advertise and popularise them. Already photography has been used, more especially by the Railway Companies, who have beautified their carriages with some wonderful examples of the photographers' art and of the beauty of our own land. The guide books, etc., that have been recently issued by the Town Clerks of various resorts have also been brimming with the half tone reproductions of some of the best views of their district. Certainly one of the best ways to popularise would be to obtain travelling lecturers, who would give lantern and living picture shows and bright lectures on the different holiday haunts. Churches and chapels, literary societies, institutes, and polytechnics are always anxious to obtain lecturers of this description and two ends would be served if such a

project materialised. It is for the camera man and film maker to take the initiative and inform the advertisers what they can do.

Many people picture the manager of a film making concern as a person torn with anxiety from morning until night, his nerves racked with the strain of inventing comic film plots and tortured constantly with the fear of forgetting to "film" some important public function. We are bound to say that there are considerable differences between this picture and the real thing. The work is anxious enough, as any business must be which depends for success upon a supply of original and amusing ideas and the ability to be "on the spot" when anything good in a kinematograph sense is going on in England and abroad. The film maker has to keep his eyes wide open, but it is amazing to what an extent organisation has entered even into this work. Thus more often than not the film "plots" come from a number of outside writers, with a talent for their contrivance and one or more "stage managers" devote their whole attention to their effective presentment. There is a real gift in this, as one may realise by looking back at some of the most striking film successes, for in almost every case these "headliners" embody but a simple idea, and their success is almost entirely due to the good pictorial treatment. The same care is noticeable in the "topical" side, as we found recently when chatting to a gentleman whose firm only takes topical films occasionally. Notwithstanding this, we found he had a diary of coming events, issued by one of the great newspapers, and a further list of possible functions obtained from private sources. Each item on this list is carefully debated, and in some cases steps are taken to sound the trade as to the probable sale of the subject. On all these considerations depends the question of whether or not the subject shall be "filmed" and so loss is guarded against.

No one can accuse Mr. Wellman of lack of enterprise He has now revived his efforts to reach the Pole by airship. Last year a start was made by erecting works at Spitzbergen, where an immense balloon house now waits for the party. The balloon or airship itself is a remarkable contrivance. It has a "lifting force" of 19,500 lbs., and its volume is 255,000 cubic feet. This monster ship will be propelled by a petrol motor, and a tank capable of holding 1,200 gallons of the fuel is included in the equipment. On the initial expedition last year, the Wellman people were accompanied by a photographer from the Warwick Trading Co., and we understand that he again goes with the expedition. The chances of the party getting to the Pole, or at least nearer to it than any previous body of explorers, are said to be good, so that the kinematograph firm seems to have a good chance of a sensational series of films.

Sunday Evening at Swansea is a lively time as far as the Star Theatre is concerned. The season terminated last Sunday when the film, "The Life and Passion of Christ," commanded special and becoming attention. Films of this character are much sought after and we hear that other Bibical scenes of a similar nature are in course of preparation.

To Manufacturers.

Remarkable Film Subjects Obtainable at the Crystal Palace.

THAT our sense of locality is greatly governed by impressions conveyed to the mind through the eye, is manifested by a great number of film subjects already on the market. Thus an idea of travel is imparted as we sit in Hale's electric car, and view upon a screen at the opposite end, pictures that were taken from a car that actually traversed this ground, over which we now appear to be moving. In a similar manner the sensations of ascending or descending in the car of a balloon may be reproduced to an observer. Hence it is that at the Crystal Palace we have a harvest ground for the kinematograph.

Sir Hiram Maxim's captive flying machine affords the first opportunity worthy of mention. It only requires that the picture be taken from one of the cars during one revolution. If more than one revolution is required the additional length need not involve the expenditure of more negative film, as printing from a cycle of negative film can be done over and over again, to repeat revolutions in the aerial flight. It may be worth while, however, to vary the level of view, when taking, and in this manner change the field entraced in succeeding revolutions. In any case a picture taken from this vantage point could not but be of interest and capable of giving a novel sensation when reproduced upon the lantern sheet. No less interesting would it be to reproduce the sensations felt in looping-the-loop. The Topsy-Turvy Railway of the Crystal Palace (the first erected in England) makes it possible to prove to an audience what they may experience during this remarkable ride, without actually venturing on the original apparatus. The passenger car first ascends at an angle of 28°, and then descends a slope with an average angle of 45°, the descent giving sufficient momentum to carry the car (in accordance with the laws of gravitation and centrifugal force) right round the loop and on to the starting platform—the journey occupying just over 1¾ minutes.

It will thus be seen that the entire trip would occupy 105 feet of film, photographing at the usual rate of 16 pictures per second. It is more than probable, however, that it would be of material advantage to use means for photographing at a much higher speed, so that definition and continuity of impression might be preserved. The Water Chute at the Palace, is we believe, the largest ever constructed. With a kinematograph camera securely fastened to the front of the boat, the operator might obtain a curious but nevertheless interesting film picture; and the same might be said in reference to a trip through the so-called "Rapids." Effects such as these may be obtained during these and other experiences at the Palace, and should form a series of pictures at once popular with the public in general, and would serve, incidentally, to illustrate certain phenomena of a metaphysical nature otherwise so difficult of acquisition.

PART II.

(*Continued from Page 23.*)

AND now let us hear Mr. Edison himself on the subject: "In the year 1887 the idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two, all motion and sound could be recorded simultaneously. This idea, the germ of which came from the little toy called the zoetrope, and the work of Muybridge, Marie and others, has now been accomplished, so that every change of facial expression can be recorded and reproduced life size. The kinetoscope is only a small model, illustrating the present stage of progress, but with each succeeding month new possibilities are brought into view. I believe that in coming years by my own work and that of Dickson, Muybridge, Marie and others who will doubtless enter the field, grand opera will be given at the Metropolitan Opera House at New York without any material change from the original, and with artistes and musicians long since dead."

The synchronous attachment of the kinematograph and the phonograph was early contemplated by Mr. Edison in order to record and give back impressions to the eye as well as to the ear. The comprehensive term for this invention is the kineto-phonograph; the dual taking machine is the phono-kinetograph; and the reproducing machine the phono-kinetoscope, in contradistinction to the kinetograph and the kinetoscope, which relate respectively to the taking and reproduction of moveable but soundless objects.

The initial experiments took the form of microscopic pin-point photographs placed on a cylindrical shell, corresponding in size to the ordinary phonograph cylinder. These two cylinders were then placed side by side on a shaft, and the sound record was taken as nearly as possible synchronously with the photographic image impressed on the sensitive surface of the shell. The photographic portion of the undertaking was seriously hampered by the defects of the materials at hand, which however excellent in themselves, offered no substance sufficiently sensitive. How to secure clear-cut outlines or indeed any outlines at all, together with phenomenal speed, was the problem which puzzled the experimenters. The daguerre, albumen, and kindred processes met the first requirements, but failed when subjected to the test of speed. These methods were therefore regretfully abandoned, a certain precipitate of knowledge being retained, and a bold leap was made to the Maddox gelatine bromide of silver emulsion, with which the cylinders were coated.

This process gave rise to a new and serious difficulty. The bromide of silver haloids, held in suspension with the emulsion, showed themselves in an exaggerated coarseness when it became a question of enlarging the pin-point photographs to the dignity of one-eighth of an inch, projecting them upon a screen, or viewing them through a binocular microscope, Each accession of size augmented the difficulty, and it was resolved to abandon that line of experiment, and to revolutionize the whole nature of the proceedings by discarding these small photographs, and substituting a series of very much larger impressions affixed to the outer edge of a swiftly rotating wheel or disc, and supplied with a number of pins, so arranged as to project under the centre of each picture.

On the rear of the disc, upon a stand, was placed a Geissler tube connected with an induction core, the primary wire of which, operated by the pins, produced a rupture of the primary current which in its turn through the medium of the secondary current lighted up the Giessler tube at the precise moment when a picture crossed its range of view.

The little pictures thus became visible for a fraction of a second, and, although actually in constant motion, appeared to be absolutely at rest, sharply delineated, with each succeeding image superposed upon its predecessor.

The Trade in Other Lands.

Trade Notes from France.

FROM OUR OWN CORRESPONDENT.

£5,000,000 INVESTED IN KINEMATOGRAPH ENTERPRISES.

ONE may best judge of the importance of the kinematograph industry in France by glancing at the standing of the various companies' shares on the Bourse. Kinematograph securities are to-day one of the most promising open to investors, so much so that the "Cote de la Banque et de la Bourse," recently devoted a special article to their consideration from which I am abstracting the figures contained in this article.

It is well to keep in mind the fact that it is barely ten years since the invention of the kinematograph and only eight since its exploitation really began, for in face of this, the fact that there is to-day invested in the business a sum of over 100,000,000 francs, gains an added significance. If the industry has gained these proportions in a decade, what will it be like when it has seen fifty years of life?

Just now, Messrs. Emil and Charles Pathé are fighting Mr. Théophile Pathé for the right of using the name of their father for business purposes. Both firms are meanwhile prospering, for Pathé Frères are producing 6,000 metres of film per day and Théophile Pathé 2,000 or 3,000.

The prices at which the shares of the leading companies stand are of interest. Thus after the report at the last general meeting, Eclipse (Urban) shares advanced to 585, Gaumont shares stand at 306 frs. and those of the Cinematographe Pathé Montmartre at 310, after paying a dividend of 16 frs.

The following table of the capital absorbed by the various firms engaged in the kinematograph business in Paris may be of interest.

Company	No. of Shares	Value of Shares	Capital Engaged
Cie Generale des Phonographes et Cinematographes. (Pathé)	44,000 act. 1,000 oblig	1,250 500	55,000,000 500,000
Company for Exploiting Monopoly of Pathé goods in China.	2,500 act. 10,000 parts	200 50	500,000 500,000
Company for Exploiting Pathé goods.	3,000 act. 3,000 parts	350 350	1,050,000 1,050,000
Société du Cinematographe automobile	8,000	100	800,000
Société Eclipse (Urban)	10,000	560	5,000,000
Société "Lux"	11,000	100	1,000,000
Théophile Pathé	20,000	150	3,000,000
Société Gaumont	25,000	300	7,000,000
"Photographie Animée"	80,000	25	2,000,000
Other companies	—	—	27,000,000
Total Capital (Francs) ...			105,600,000

Latest American News.

BY OUR OWN CORRESPONDENT.

THE Department of Electricity, Water and Gas, New York City, in conjunction with the Fire Department and the National Board of Fire Underwriters, has been conducting a crusade against the manipulators of moving picture machines in New York City. About a year ago the electrical bureau of the Department of Electricity, Water and Gas began a careful inspection of these devices and discovered great indifference to rendering this apparatus even a reasonably safe "fire hazard." New York City, in fact, is the pioneer in this movement toward making these machines safe.

In most instances, when this crusade was begun, the celluloid films were placed upon an open reel at the top of the machine and allowed to fall into a flannel bag at the bottom of the machine, without any protective devices or shields surrounding this highly inflammable material.

Under the direction of the experts of the electrical bureau the machines are now being equipped with sheet metal cases encasing the reels both above and below the projection apparatus. Where the celluloid film leaves the upper case, and again where it enters the lower case, it passes between brass rollers, which would smother any flame which might be started outside of the cases. This would effectually prevent the greater portion of the film taking fire and creating an extensive conflagration.

It has been demonstrated that the operator sometimes held the film in the beam of light from the arc lamp, while making the adjustment at the arc, so long that the film took fire. In order to obviate this possibility the machines are now fitted with an automatic screen, so arranged that the beam of light cannot fall upon the film until the machine has come up to speed. In this way, if the operator stops the movement of the film, the filter is interposed between the arc light beam and the celluloid.

The department has also prescribed certain regulations affecting the use of resistances, flexible connections and arrangement of auxiliaries.

The Department in order to make violations of its recommendations as few as possible, is now issuing permits good for thirty days. The number indicated on these certificates must correspond to the number of the name plate on each machine. This obviates, in a meaure, the possibility of the operator securing a number of certificates upon one good machine by moving it from place to place, and operating a corresponding number of bad machines in different sections of the city.

A Clever Optical Illusion.

IN "Hale's Tours" we have one of the cleverest optical illusions of modern times, and the scheme of taking a company by apparent travel through all the countries of the world, has taken the public fancy and brought to the promoters a phenomenal success. These tours start from various stations of the company located in different parts of London. It was our privilege to take a train from the Oxford Street station the other afternoon, making a trip through Spain. The sensation of actual travel is made intensely realistic by the various means employed. To all intents and purposes we are seated in an ordinary electric car. As the motor starts the lights are turned down, and, at the same moment, the blind at the end of the car raised, when we appear to be looking into the open country beyond. There is no kinematograph apparatus to be seen, as the operation of projecting the pictures is done from a room in the rear, the scenes being thrown upon a semi-transparent screen, and thus made visible by transmitted light. All thought of lantern operations soon vanishes from our minds as we are carried forward, passing through tunnels, over bridges, and through woodland scenes. The curves of the rail tracks can be seen in the distance, and as we approach the bend in the lines the car is given a slight swaying motion by the driver. This is one of the details of operation that go to make up the sum of complete illusion. As a junction is approached the car slows up, and finally comes to a standstill, remaining stationary, whilst the whistle of a distant train is heard, which comes into view, swiftly approaches and passes by on the other rails. We resume our travel and eventually arrive at our journey's end, with the true sensation of what we might have experienced had we actually passed through Spain on an electric railway. Indeed, as we step out of the car, with out auditory and visual faculties still vibrating, it seems a contradiction of nature to find ourselves still in Oxford Street, London.

Latest Productions.

Vitagraph Co.

Stolen Pig	450 feet
Pirate's Treasure	800 „

Charles Urban Trading Co.

A Terrible Toothache	350 feet
Too Fat	450 „
Cairo to Khartoum	800 „
Amongst the Reptiles	824 „
Visit to Birdland	1,000 „
The Animal Kingdom—six sections, each of	300 „
Life of the Wood Ant	600 „
The Insect World	700 „
Caterpillars, Moths and Butterflies	550 „
Through the Microscope	560 „
Life of the Bee	550 „
Herkomer Trophy Motor Trials	140 „
Ogden Armours famous Team of Greys	115 „
Mr. Walter Winan's Prize Stud of Show Horses	315 „

Mr. R. W. Paul.

The Fidgety Fly	248 feet
My Lady's Revenge	500 „

Walturdaw Co.

Ancient and Modern Athens	285 „
Who's Who	500 „

Pathé Frères.

The Straw Man	460 „
Jim's Apprenticeships	576 „
Jealous Woman	248 „
Drunkard Will Drink	428 „
Frolics of the Ding Dong Imps	297 „

L. Gaumont & Co.

Cripple Comes a Cropper	335 feet
Orange Peel	245 „
Novice on Horseback	275 „
A Public Nuisance	340 „
Curing the Blind	215 „

This week's output of the Charles Urban Trading Company is both varied and of good bulk. Humour and comedy are provided in the farcical productions "A Terrible Toothache," and "Too Fat." In the latter film, illustrating the difficulties of a fat man in a hurry, comic situations are created in abundance, which will keep any audience laughing from start to finish. The hero's frantic efforts to enter and leave public conveyances, the willing and strenuous assistance afforded by his fellow passengers, his experiences with a borrowed bicycle which immediately collapses beneath his enormous bulk, with numerous other contretemps, are diverting in the extreme.

A travel subject by the same firm—Cairo to Khartoum—is notable for both photographic beauty and scenic grandeur. It presents Cairene, the Nile Cataract and desert panoramas, an Arab funeral cortege, ladies of the harem, processions, marches, Mecca pilgrims, Camps of Bishareen and other Arabs, with fantastic dances of the warriors. Views are also given of Berber, Assuan, Carnak, Luxor, the Sphinx, Pyramids, Wady Halfa, and numerous other objects of interest, while a comparison of ancient and modern Egypt is afforded by panoramic scenes of Abu Simbel with its grand temple ruins and the great artificial irrigation triumphs on the river Nile. Educational and scientific subjects are also provided in great variety by the Urban Company, as a glance at the above list will show. It is evident that this firm is not letting the grass grow under its feet in its endeavour to develop the kinematograph in this direction.

Pathés have a very good subject indeed in "The Straw Man." The tramp with whose unscrupulous methods of money making the subject deals steals a straw-stuffed dummy from a tailor's shop, and utilises the figure in ingenious fashion to extort blackmail and perpetrate fraud. He takes it into a restaurant, and orders two meals, both of which he partakes of himself, and then leaves the place with a message that his friend will pay the bill. The figure is thrown into the street by the angry proprietor, and the tramp picks it up and sets out to victimise others by its aid. The effect as he "walks" the model along are grotesque but surprisingly life-like—so much so as to impose upon a motorist who runs over the dummy. The tramp demands money as the price of his silence, and the motorist, believing he has killed the man, pays the sum demanded and thinks he has got off cheaply. There is a chase at the end, and the tramp escapes by changing clothes with the dummy.

"Jim's Apprenticeships" are numerous, but not over successful. The subject of the above title is issued by Pathés, and illustrates the difficulties of a parent seeking a suitable occupation for a troublesome boy. Jim becomes in turn assistant to a grocer, a hatter, a pastry-cook, and a publican. In each position his clumsiness is such as to ensure his speedy discharge. In the pastry-cooks' he eats the pastry, instead of selling it; as a hatter he saves himself the trouble of selecting a hat of the proper size by forcing the first he comes across on to the customer's head, with the result that the crown is forced off and the rim hung round the victim's neck. Each essay at an occupation comes to a conclusion by the violent expulsion of the boy through the door. The conclusion represents Jim in the publican's cellar, up to his knees in wine—good colouring giving the proper amber hue.

The Vitagraph Company has two new subjects just ready. "The Stolen Pig" is the story of a negro stratagem. "Rastus" takes the porker, is chased by the proper owners and evades detection by putting it in the baby's cradle. When the pursuers enter, they find a sweetly domestic scene—Rastus on his knees devotedly rocking the cradle and his good lady equally busy attending to the needs of the genuine infant. Before this, there has been a chase in the course of which the pig frequently escapes, the attempts of the negro, himself hard pressed, to recapture it, causing amusement. The same company has a "thriller" by name "The Pirates Treasure" setting out a search after Captain Kidd's hoard, and abounding in hair-raising situations.

Mr. R. W. Paul has a study of facial expression this week, similar to "The Bookmaker." This time it is called the "Fidgety Fly," and shows the expression of countenance nduced by the persistent attentions of one of these insects. He has also issued a melodramatic subject called "My Lady's Revenge." Scene one shows the lady arriving to see her lover killed in a duel. In subsequent scenes she is seen avenging him. Dressed in man's clothes she picks a quarrel with his murderer at a card party, throws her wine in his face in the approved style, and is challenged, and when the meeting come off duly "pots" him.

"Schoolboys' Pranks" is issued by Cricks and Sharp, and its nature may be gathered from the title. Two young mischief makers, newly released from school, pay unwelcome attentions to various persons. Seeing a boy unpacking a tub outside a grocer's shop, they turn him head downwards in the tub and run off laughing. They then meet a gentleman, and while one is asking him the time the other lies on the ground behind him, and a slight push from the front precipitates him into the roadway. An old woman with a greengrocery stall next receives their attention, the stall being knocked over and the fruit and vegetables scattered. A policeman is talking to a lady adjacent to a high pile of baths outside a shop when the mischievous youngsters tie a cord from the baths to his coat button. Going up to the policeman they strike up and decamp, the policeman follows upsetting the baths with an awful crash. The film ends with a collision with a girl's school, in which the boys come off second best.

This week the Gaumont Company is featuring "The Cripple comes a Cropper." This picture not being based on a "plot," is quickly and easily followed, a necessary feature of any living picture which is to be a success to-day. The central object of the picture as may be conjectured from the title is a cripple; strapped to one of those familiar truck arrangements by his legs, he propels himself along by a device held in his hands. He comes to a house and here asks for a drink. He then offends the man who is charitable enough to give him one. In his anger the generous soul turns on the cripple and sends him flying down hill. In his course he increases his speed, smashing into pedestrians, upsetting goods, overturning milkcans, scorching along streets and round corners at lightning speed. The military are called out. To effect a capture they hide themselves in barrels. They are bowled by the flying cripple and all are landed in the river and amidst a great deal of struggling and splashing the gallant soldiers bring the drenched captive to land. Their troubles are not ended, however, for a desperate bout between the soldiers and their cripple captive takes place on the edge of a coal stack, which ends in them rolling down at a desperate rate to the bottom. Eventually a certain capture is effected and the whole group, drenched to the skin and covered in grime make their way to the public lock-up. The subject is well staged throughout.

Other new films advertised by the same firm this week are "Orange Peel." Highly ludicrous complications and undignified positions are brought about by a mischievous urchin who literally sows orange peel on the pathway as he strolls along. "The Novice on Horseback" deals with the troubles of an amateur horseman who is fitted out by a knowing groom with a notorious buck jumper. "A Public Nuisance" is also an excellent comic, and "Curing the Blind" commences very seriously and finishes with the ridiculous.

VIEWS AND FILMS INDEX.

is the only paper in the United States devoted to the trade interests of

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The Bioscope Operators' Association.

At the weekly meeting of the Committee held on Tuesday last at 29 Wellington Street, Strand, after the correspondence and applications for membership had been dealt with the following draft of the rules was considered and approved. It was agreed they should be published and members invited to express their views thereon and to communicate with the Committee as to any necessary additions. It is understood that as the Association developes, the Rules will be amplified and the scope of the objects enlarged.

Mr. Merritt, who has acted as Honorary Secretary, was compelled to notify the Committee of his resignation of the office, owing to an engagement to go to Dublin for his firm, "Hale's Tours." A hearty vote of thanks was unanimously adopted and recorded in appreciation of his services, and Mr. Weedon was elected to the position.

DRAFT OF RULES.

1.—That this Association shall be known as "The Bioscope Operators' Association" and shall consist exclusively of qualified operators of machines for the projection of animated pictures, and be Branch No. 10 of the National Association of Theatrical Employees.

2.—The office of the Association shall be at 29, Wellington Street, Strand, London, or such other place as shall be fixed from time to time.

3.—The objects of the Association shall be as follows:—

- a To protect and promote the interests of qualified Operators and to raise the status of their profession.
- b To encourage among its members a knowledge of the science of and new inventions affecting their business.
- c To establish a standard of proficiency by a qualifying examination or otherwise.
- d To secure the recognition of a minimum rate of pay for each class of work.
- e To establish an employment Register and such other benefits (Sick, Funeral, or Legal aid) as may be hereafter agreed upon.

4. An applicant for membership must be over 21 years of age, and have had at least two years' experience in a theatre or music-hall, or 18 months otherwise professionally exhibiting before the public. An operator who has not worked the above period, but is otherwise qualified, may be accepted by the committee, as a full member or a probationary member.

Every application for membership shall be made on a form supplied by the Association and submitted to the vote of the committee.

5. Any person in sympathy with the objects of the Association may be elected an honorary member by the committee on payment of 10/6 per annum, but such honorary members shall not be entitled to take part in the management of the Association.

6. The entrance fee shall be 2/6 payable with the application.

7. The contribution to the management and general fund shall be 1/- per calender month, and due on the first Monday of each month.

8. The Association shall be managed by a Committee of 12 consisting of the President, Vice President, Treasurer, Secretary, Three Trustees and five other members to be elected annually in January of each year and to hold office until their successors are elected. After the first year, no member shall be eligible for election to any office who has not been a member twelve months, or is two months in arrears with his contributions or owes an equivalent sum including fines, levies or other dues. In the event of any vacancy in any office such vacancy shall be filled by the candidate receiving the next highest number of votes for such office at the previous election, vacancies not otherwise provided for shall be filled by the Committee until the next ensuing general election.

9. A general meeting of members shall be held in January of each year when the Election of Officers, Committee, amendment to Rules and the Annual Report and Financial Statement shall be dealt with.

Correspondence.

[Letters which are of general interest to our readers are always welcome. They should be short and to the point, and must be accompanied by the name and address of the writer, as a guarantee of good faith, though not necessarily for publication.

CLEANING FILMS.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—An article on cleaning and repairing kinematograph films would be acceptable by many of your readers just now, while they are quiet.—Yours, etc., H. B. HURST.

[We have commissioned an authority on this subject to give us an article which we hope to shortly publish.—ED.]

Colonial Views at the Crystal Palace.

ONE of the chief attractions now running at the Crystal Palace consists of Colonial Views, shown by Mr. Snazelle's special bi-unial lantern. Mr. Snazelle, who has travelled in practically all the Colonies, has an interesting collection of scenes of each, in many cases his own snapshots, and others lent him by the Agent-Generals of the outlying parts of the Empire. Departing from the stereotyped lantern-reading, Mr. Snazelle, in his humorous and unique way, describes the scenes and tells many funny stories associated with the localities depicted. At present the exhibitions are given in the grand concert hall. The scenic effect are worked by Professor Nelstone.

The Kinematograph in Science, Education, and matters of State.

WE have for years deplored the fact that the kinematograph has been utilised more for the reproduction of sensational scenes than for any other purpose. The English public, however, are beginning to show a preference for something of a higher and more useful character. At this opportun moment a useful booklet, by Charles Urban, F.Z.S., comes to hand, from a firm celebrated for its good work and application of the kinematograph to the loftier purpose. It is associated with a member of the trade who has manifested wonderful foresight in organisation, by turning into useful channels the genius and skill of a staff of clever scientists; moreover, Mr. Urban has a strong belief in the future possibilites of the science involved, and we welcome a booklet within the covers of which may be found common sense explanations of the only sound basis upon which kinematography may be permanently established. The useful purposes to which the kinematograph may be put are numerous and far reaching. This fact has been practically demonstrated, but the extent to which it may be carried seems boundless. One only needs to glance through the table of contents in Mr. Urban's book to gain some idea of the vastness of the field before us. To take one section of the book alone, "The Kinematograph in Science"; this phase of the industry alone is broad enough to engage all the attention of one firm. As the author remarks, "former kinematograph exhibitions of individual scientific subjects in places of amusement were intended as as introduction, and served their purpose in attracting and compelling the attention of scientists and experts. Possibilities, as demonstrated in the displays of three years ago, are now accomplished facts in prepared educational and scientific series of subjects. The entertainer has hitherto monopolised the kinematograph for exhibition purposes, but movement in more serious directions has become imperative, and the object of this pamphlet is to prove that the kinematograph must be recognised as a national instrument by the Boards of Agriculture, Education, and Trade, by the War Councils, Admiralty, Medical Association, and every Institution of Training, Teaching, Demonstration and Research." We think that the taking style in which the booklet is written, and the sound reasoning it contains, should easily accomplish for it the object for which it has been written.

The Coming Method of Living Pictures with Sound.

AN instrument called the photo-cinematophone, in which is embodied the principle of Professor Korn's transmission of photos by wire, combined with other methods, for the recording of sound waves through the medium of light, bids fair to prove the practical solution of a problem as yet unsolved, of the synchronisation of visual motion and sound waves without loss of tone or volume to the latter. We understand that the new system is divested entirely of that objectionable feature apparent in other methods, viz: foreign sound caused by friction when reproducing through the gramophone or phonograph. More than this, we are not permitted to say, but the originators have promised us a full revelation of the secrets involved at an early date.

Almost a Crime.

THE man with the soft hat who was waiting in the outer office was a detective from headquarters who had come to serve legal papers on the theatrical man, on a charge of conspiracy against his wife. As he sat and waited, the telephone bell rang and he heard the voice of the busy man in the inner part of the office:

"Hello-hello—that you? Well, listen; I've changed my mind about that. I think that it would be much better this way: You and Bill pounce upon her in the street—wait until she walks under the elevated road. Then bind and gag her, and don't be too gentle about it, either. Be careful to have Jim very handy with a cab; throw her in, and drive as fast as you can to the bridge. There you take her out. Give her a sound whack with a slung-shot or pistol-butt, and then be quick to lift her over the side of the bridge and drop her——"

"I've got you dead to rights," cried the waiting detective, who had been listening to it all, greatly excited, and had now burst into the room with levelled revolver.

"You crazy idiot," answered the man, "I'm giving my assistant instructions for that new film I'm getting up.

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USEFUL BOOKS.

Any of the following books will be sent by post if the published price is remitted, with postage, to "The Publishers, Kinematograph and Lantern Weekly, 9, Tottenham Street, London, W."

Practical Slide Making. By G. T. Harris. 134 pages. 1s. 6d. Post free.

Animated Pictures. An exposition of the historical development of chronophotography, its present scientific applications and future possibilities, and of the methods and apparatus employed in the entertainment of large audiences by means of projecting lanterns to give the appearance of objects in motion. By C. Francis Jenkins. Illustrated. 12s. 6d.

Animated Photography. The A B C of the Kinematograph. By C. M. Hepworth. 128 pages. Illustrated. 1s.

Photographic Lenses. A simple treatise. By Conrad Beck and Herbert Andrews. 288 pages. 7s.

The Art of Projection or complete lantern manual, by an expert. Full instructions for manipulating triple and other lanterns, and articles on slides, accessories, etc. 100 choice engravings. 1s. Postage 3d.

Photography in a Nutshell, by the Kernel. Contains chapters on lantern work, also many useful items on development, etc., useful to the lanternist. 78th thousand. 1s. Postage 3d.

The Photographic Colourist, by J. W. Neville. One of the "Nutshell Series." Treats of colouring and preparing lantern slides. 6d. Postage 2d.

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Living Pictures: Their history, photo production, and practical working, with a digest of British Patents and Animated Bibliography. By Henry V. Hopwood. 2s. 6d. Postage 5d.

The Kinematograph in Science, Education, and Matters of State, by Charles Urban, F.Z.S. 1s. Postage 2d.

Optical Lanterns and Accessories; how to make and manage them, including instructions on making slides. Edited by Paul N. Hasluck. 1s. Postage 3d.

A B C of Kinematography. 1s. Postage 3d.

Curiosities of Light and Sight. By S. Bidwell, M.A., F.R.S., with 50 illustrations. 2s. 6d. Postage 3d.

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The Optical Lantern and Kinematograph Journal. Vols. 1 and 2. Bound cloth and lettered. Contain many articles by experts, recipes and useful information on lanterns, projection, slides, films, etc. Profusely illustrated. Splendid reference works for operators and the trade. 3s. Postage 4d.

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The Magic Lantern and its management. T. C. Hepworth. 20 illustrations. 1s. Cloth 1s. 6d. Postage 3d.

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